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1	Rachmaninoff	
	Patrons Have	-
t	Ovation Habit	-
e	Equal Applause Welcomes	A REAL
1	Every Number.	
-		
t	BY EDWARD BARRY.	
1	When sober, unsmiling Sergei	- Annor
5	hall yesterday for an afternoon re-	1
7	cital [his first here in more than a vear] the famous Russian planist and	
1	composer unconsciously proved the	
5	BY EDWARD BARKY. When so be r, unsmilling Sergei Rachmaninoff returned to Orchestra hall yesterday for an a fetermon re- cital [his first here in more than a year] the famous Russian pianist and composer unconsciously proved the truth of a curious proposition. Stated simply, it runs somewhat as follows:	
	the must musician doop not mod	1
r	"A great musician does not need to be consistently great. Once his name has become a household word,	21 KO
s	his professional efforts are sure to be	ALC: NOT ALC
s	"A great musican does not need to be consistenity great. Once his name has become a household word, his professional efforts are sure to be punctuated by huge ovations whether the performance invariably deserves such tributes or not."	Contraction of the local distance
	such tributes or not."	Contraction of the local division of the loc
	played with a ravishingly lovely tone	
1	such tributes or not." The D Flat Nocturne of Chopin, played with a ravishingly lovely tone that succeeded in being delicate with- out a trace of puniness, drew tumul- tous applause. So fid the Beethoven Opus 108 Sonata, although it is diffi- cut to understand how a matter-of- ford risely needformance of such an	Contraction of the local division of the loc
	tous applause. So did the Beethoven	
1	cut to understand how a matter-of-	Î
-	fact, steely performance of such an exalted work could justify the dem-	1
-	onstration which ensued.	1
1	have been applauding the name and	
-	dition of the Beethoven Sonata.	1
1	For this planist gives the impres-	
	Opus 109 Sonata, although it is diffi- cut to understand how a mattero- fact, sieely performance of such an exalted work could justify the dem- onstration which ensued. In the latter case the audience may have been applauding the name and fame of Rachmaninoff, not his ren- dition of the Beethoven Sonata. For this planist gives the impres- sion occasionally that he is a little suspicious of lyricism or anything that resembles it, and that he would rather dispel a mood premuturely by a few fron phrases than run the risk of even the slightest semimentality.	
0	rather dispel a mood prematurely by	
, 5	a few iron phrases than run the risk of even the slightest sentimentality.	
e -		
-	Liszt transcription of Bach's G Minor	-
	Fantasia and Fugue. Rachmaninoff's uncompromising, often unresonant chords may be suited to the sterness of the work's first division but one wonders how many in his audience was able to gain from the fugue an adequate idea of Bach's prodigious surgent of idea or, of the opportunities	c
	chords may be suited to the sterness of the work's first division but one	2
۶.	wonders how many in his audience was able to gain from the fugue an adequate idea of Bach's prodigious	
n	adequate idea of Bach's prodigious	
n	sweep of idea or of the opportunities	
t	built into it.	
sk	the Beethoven and the Bach [and	
	still oftener in the Chopin group and the four highly pianistic Rachmani-	
-		re
i. a	time to permit a hearer to explore	St
1. R	some fragrant bypath that the music opened up.	ei
u	opened up. But, strangely, the planist passed the tenderly introspective second vari-	M of tic
sf	ation lin the sonatal without moder-	tio
-	opened up. But, strangely, the planist passed the tenderly introspective second vari- ation in the sonatal without mode- ating either tone or general tempo. A little more mello method for the vill recognize the amazing beauty of this page if the performer bimself sharply denies it senchantment?	su
n	certainly have been justified, for who vill recognize the amazing beauty of	he
1	this page if the performer himself	hu
	snarply denies its enchantment:	ne
	A visit to the Great Northern late in the afternoon found a performance	m
	of the Brahms double concerto under	lea vi
l	A visit to the Great Northern late in the afternoon found a performance of the Brahms double concerto under way. The soloists were Leonard Sor- kin, violinist, and George Sopkin, cellist, both possessed of a technique and a sense of ensemble far above the ordinary. The orthestra was the	m
1-	cellist, both possessed of a technique and a sense of ensemble far above	in pr
51 11		ev
s	Illinois symphony, under the alert and sensitive direction of Daniel Said-	fr
st	enberg. Competent though all the partici- pants indubitably were, the perform- ance gave at times the impression of	
n	competent indugit at the particle pants indubitably were, the perform- ance gave at times the impression of being a little labored. The calm lyr- ical strength of Brahms was some- how lacking in the profound slow	an M
e-	being a little labored. The calm lyr-	bl
in n-	being a little labored. The calm lyr- ical strength of Brahms was some- how lacking in the profound slow movement.	ir b
p.	movement.	G

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